

BULK RATE
U.S. Postage
PAID
Columbia, S.C. 29201
Permit No. 1199

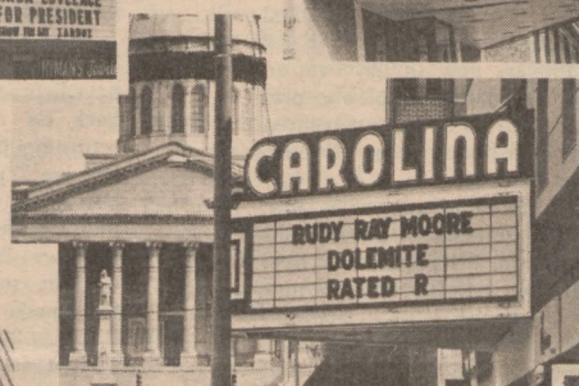
June 13,
Twenty-F

South Caroliniana Library
University of S.C.
Columbia, S.C. 29208

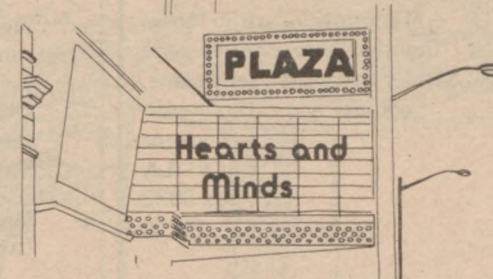
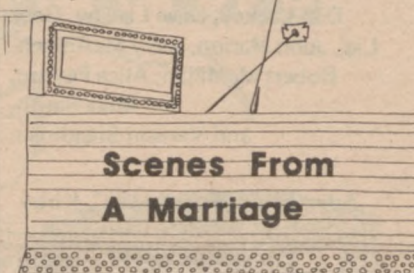
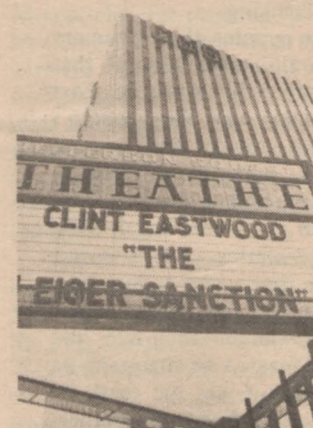
SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

Does Columbia need alternative cinema?



Here's what we got...



...and here's what we didn't

By Venson Steadman

During a one-year period in Columbia, from March 1974 through April 1975, two hundred and fifty-six films played regular runs in area movie houses. There were... thirty-six black movies, thirteen kung-fu epics, fifteen mystery thrillers, a dozen Disney pictures, six cop films, ten Westerns, eight fantasy-adventures, twenty contemporary comedies, five love stories, six musicals, seven vigilante movies, twenty soft-core porno films, seven contemporary dramas, eight specimens of ultra-violence, nine other horror films, twelve non-Disney family pictures, six movies about exorcism, four nostalgic adventures, five nostalgic comedies, seven films about adolescents discovering their values in nostalgic settings, three dog pictures, ten chase movies, six adaptations of literary classics, one non-musical biography, two heist films, one historical epic, and something called "Pardon My Blooper." In addition, roughly two hundred X-rated movies were shown at the Cine-Art and Atlantic II theatres, and an uncountable number more at local drive-ins. There were five American Film Theatre presentations, four foreign language films, four Charlie Chaplin comedies, and four other films made before the year 1950.

Several months ago the South Carolina Educational radio station in Greenville broadcast an edition of "Film Fifteen" in which the subject was movie distribution. The hosts, based in Clemson, were lamenting the fact that so few new movies reached their small town (two theatres) and that so many old movies continued to be brought back for reshewing. In the end they concluded that a "gutlessness" on the part of theatre managers was the principal reason for such stagnation with a more general cause being the lack of anything worthwhile produced by the Hollywood studios.

It's a frustration that most of us who have grown up in small cities can sympathize with. The six or eight months wait that often precedes the arrival of a major movie is compounded by the fact that many less-popular movies never arrive at all. Rural towns in the South particularly are cinematic backwaters in which to see anything unusual you may simply have to go elsewhere or catch an occasional late show on television. Columbia, however, is by no means a small town. With a University population of over twenty thousand, and a metropolitan size five times greater, there is obviously an audience for all kinds of movies here. Columbia now has thirteen "hardtop" theatres playing first run movies of various types, two porno

houses, and nine drive-ins. By comparison, Charleston, a slightly smaller city, has twelve first run theatres, Charlotte, with nearly three times the size has only nineteen.

It seems strange, therefore, that movie distribution in Columbia should follow essentially the same pattern as that in smaller towns with a few films playing for extended periods and coming back continually, others getting little or no play; with a routine catering to certain audience special interests (martial arts, cars, black super heroes, etc.) and a minimal attempt to commercially present any films of artistic or historic importance. With thirteen theatres and two hundred and fifty films a year there is often this same small town sense of stagnation and frustration of choice, a kind of giant urban television set with three networks and thirteen channels, all playing the same thing.

In order to get some answers about how local movie distribution works and what attempts have been made to present film alternatives, *Osceola* recently talked to local exhibitors and conducted some background research into distribution practices. Here's what we found out:

Who books the films?

The thirteen theatres that this report is concerned with are operated by three major exhibition chains. Mr. Kerr McBride and Bob Reynolds are respective area managers of the ABC (Richland Mall I and II Palmetto) and Eastern Federal (Miracle, Atlantic I) organizations but the booking for their theatres is handled almost exclusively out of Charlotte offices, making access to those responsible difficult or impossible. The dominant force, however, in area film presentation is the Irvin-Fuller corporation, a Columbia based company that operates nearly two thirds of the local theatres (Carolina, Plaza III, Fox, Jefferson Square, Dutch Square North and South, Gamecock I and II) and also has outlets in Spartanburg and Asheville. Jack Fuller Jr. is the son of the company cofounder and head of the booking department, and he talked readily to us about his operation.

"I book most of the movies for my company," Fuller told us, and went on to explain that for a number of years the scheduling of films in Columbia had been handled "not competitively" through the usual method of each individual theatre owner bargaining with the distributor, but rather by having representatives of the three area chains meet together in Charlotte or Columbia. "You sit around a big table and

(Continued on page 6)

osceola

"Freedom of the press is guaranteed only to those who own one."

—press critic A.J. Liebling

VOLUME 3, NUMBER 46

Published weekly by Parallax Media Projects, Inc., 1918 Blossom St., Columbia, S.C. 29205. Mailing address: P.O. Box 5033, Columbia, S.C. 29250
Copyright PMP, Inc.

Phone: 799-4679
(business and editorial)

Application to mail at second-class postage rates is pending at Columbia, S.C.

STAFF

Managing editor Jim Walser
Senior editor Bob Thompson

Contributors Lynn Cansler, Tim Driggers, Dan Harmon, Robert Jenkins, Tom Johnson, Ralph Karpinos, John Kilpatrick, Dan Lackey, Dave Lackey, Gary Ligi, John Marion, Jerry McAninch, Robert McMillan, Alice Peyton, Mike Smith, and Venson Steadman.

Advertising Manager W.C. Kirby

Circulation and Promotion
A.D. Venezia

Subscriptions are \$5 for six months, \$8 for one year, and \$14 for two years. Send name, address, and zip code with check to:
OSCEOLA
P.O. Box 5033
Columbia, S.C. 29250

**Know what you've been missing?
Plenty.**

Clip and mail to:

OSCEOLA
P. O. Box 5033
Columbia, S. C. 29250

name _____
address _____
city _____ state _____ zip _____
check enclosed _____
_____ one year (S8) _____ six months (S5)

Cheap Shots

The good Rev. Dr. Ellis

When Governor Bob McNair appointed the Rev. Dr. R. Archie Ellis commissioner of the state's Department of Social Services back in 1970, many people felt, "Well, good. Here's a man of God, doing God's work, helping the poor."

But behind that appointment were political and personal ties between Ellis and McNair. For instance, it didn't hurt McNair to have a man of the cloth pounding the pews for him in the 1966 elections. And it was Ellis who officiated at McNair's daughter's wedding last year. Close personal and political friends Bob and Archie were and are.

And Archie, being no man's fool, cast his bread upon the waters and it multiplied into one of the state's most powerful agencies, with control over millions of dollars of federal and state welfare funds.

The good Reverend Ellis has parlayed his position into enough political power that early this year he could embroil himself in a battle with Governor Edwards over control of federal monies and come out of the fight with only a few scratches.

But while Ellis has been building his political base (it's been rumored in the past that he covets the Governor's mansion), he apparently forgot he was supposed to be running a state agency. A state agency, we might add, which does out millions of dollars each year largely without any supervision from any other state agency.

On May 28 a report released by the federal government indicated that South Carolina's Department of Social Services was the third worst in the nation in case errors that were causing some welfare recipients to get too much money and some not enough, while some totally ineligible persons received payments.

The Department of Health Education and Welfare said in their report that 46.1% of South Carolina's welfare cases contained errors. Should you think that this error rate was caused by welfare cheating or deception on the part of the welfare recipient, you would often be wrong. The HEW report indicated that 67.6% of the errors were made by the agency.

HEW told Ellis that if the error rate wasn't cut to 13% by July 1, his federal funds would be in jeopardy. But the good Ellis simply responded that HEW had derived its statistics from a survey done in the first six months of 1974 and that now the error rate had been lowered to 25.8%. So with four weeks left to go until the federal deadline Ellis has reduced the error rate agency's work from one out of every four to one out of every four.

Two days after the HEW report hit the newspapers, Ellis faced another accusation concerning his agency. On May 31 *The State* newspaper released a story which

showed that Ellis was going to spend \$32,000 sending 135 state and county welfare workers to New Orleans later this month for a conference on child abuse. *The State* story didn't imply that child abuse wasn't a worthy topic to discuss, but the financial responsibility of sending 135 welfare workers on a junket to Mardi Gras City was questioned.

But after all, if Ellis could point with pride to an error rate of 25%, what's a lousy \$32,000?

And what's amazing is that the good doctor has breezed through all of this smelling like the proverbial rose. Ellis is hired by the state's seven-member Social Services Board, elected from the state's six congressional districts with one at-large member.

Social Service Board member Patrick Flack of Anderson, who represents the third congressional district, drew Ellis' ire several weeks ago when he requested the DSS commissioner's resignation. Ellis, in a style rivaling Cardinal Richelieu, went to work on Flack and appears now to have raised enough legislative support to prevent Flack from being reappointed by the legislature when his term expires this year.

Ellis, in cooperation with Sen. John Drummond (D-Greenwood), has garnered 121 pledges for Rev. Edward F. Johnson who is now running against Flack. Johnson has two qualities which Ellis finds attractive. First, he's black, and since Flack is currently the only black on the board, his removal must not look racially motivated. And second, Ellis and Johnson are cut from the same (clerical) cloth.

Twelve of the legislature's 13 black members have voiced support for Flack, with only Rep. Kay Patterson (D-Richland) defecting. But Flack apparently wasn't a good boy and now he must pay.

But even if Ellis succeeds in having Flack ousted, the Reverend still has his problems. Officials in Governor Edwards' office have been conducting their own investigation of Ellis' agency and their report promises to be troublesome for Ellis.

Maybe Ellis will even survive that. The good Reverend must have some persuasive hold over a good number of legislators or they wouldn't have rallied so quickly to oust Flack. This hold could be based on who has been hired in all the county welfare offices across the state. Or perhaps Ellis has approached the solons on a more philosophical basis. "Let he who is without sin cast the first stone," Ellis might say to his critics.

Coors tries harder

Just answer one question: isn't anything sacred anymore? Can't Americans even enjoy their favorite summer-time sport -- beer drinking -- without finding out that the people who supply the equipment are up to their pop-tops in political

activities?

Nixon-haters got a bad enough taste in their mouths after finding out where the big money they were paying for their Big Macs was going. Namely, the "big cheese" at McDonald's had given large sums of money to Nixon's re-election campaign, with the ultimate result of having the former President on their side in their battle against higher minimum wages. Those Big Macs just didn't taste the same after that revelation.

Now it is Coors Beer, that bubbly brew that has become a folk legend east of the Mississippi and the fourth best selling beer in America, that may taste differently. Joseph Coors, owner of the company that brews Coors, has been unearthed in a four-part May series in the *Washington Post* as another of those "wild-eyed, right-wing extremists" who is afraid of what liberalizing trends in this country are doing, or may do, to private individuals and self-reliant businesses (like his own).

And what timing, huh? People in the East, for the past few years, have listened to the stories trickling back on the lips of travellers returning from the West about a "divine" mineral water beer, brewed in the Rocky Mountains, that everybody west of the Mississippi was drinking.

Why, so popular did the rumors alone make the name "Coors" that "beer-bellies" all over the East started asking why they couldn't have Coors, too. And several distributors, with dollar signs in their eyes (including one in Greenville, South Carolina), began looking into the matter. But it wasn't long before they found no intention of selling Coors over here. Their best excuse was that their beer had to be refrigerated to maintain its taste and that it was too costly to transfer it at cold enough temperatures.

Some friends of ours had gone to the extreme of paying high cash prices to a locally-based airline pilot who was making several trips a month -- cross country -- and bringing back a goodly number of cases of Coors to sell to friends in the East at a profit (for his trouble in transferring the beer, of course!).

But the distributors were not to be outdone. They went to the Federal Trade Commission and complained of unfair trade practices, and it wasn't long before a decision by the commission stripped away the Coors company's limiting of the sale of Coors to 11 western states through exclusive distributorships. This, according to the *Post*, was just one of a "string" of disappointments that led Joseph Coors to believe that government was interfering too much in the private lives of its citizens and ultimately moved him to start throwing his weight (and money) around in Washington four years ago.

Among Coors' repertoire of political activities in Washington, according to the *Post* series, are the initial financing and continued funding (in many cases) of several ultra-conservative organizations dedicated to the spread of conservative philosophies; Television News, Inc. (TVN), a two-year-old

S C PORK BOARD
S C DEMOCRATIC
PARTY
AVON
UNION OIL CO

No comment

national television network funded by Coors to counter what he believes is a liberally-biased three network monopoly of the news. (Included in his liberal classification are Walter Cronkite and Harry Reasoner of CBS and ABC, respectively.) Coors also contributed to the campaigns of some of the most conservative members of the U.S. House and Senate. Among those he supports, reportedly, are our own Sen. Strom Thurmond and Rep. Floyd Spence.

Since Coors himself refused a *Washington Post* interview, many of the quotations in the series come from Paul M. Weyrich, Coors' 32-year-old like-thinking protege, who currently serves as an administrative aide to Sen. Carl Curtis (R-Neb.). Weyrich was the idea man for many of the Coors-sponsored activities in Washington, and he supposedly still coordinates several of those organizations' efforts.

Two of the Coors-Weyrich connected organizations are the House Steering Committee and the Senate Steering Committee (both ideas of Weyrich's and both organized for the purpose of coordinating the conservative blocs in the two houses of Congress). Republican Senator Strom Thurmond is reportedly one of 12 members of the Senate Steering Committee which meets once a week to discuss strategy. This year's vice-chairman of the committee is Republican Senator Jesse Helms of North Carolina.

The *Post* articles also allege that Weyrich had written speeches, at one time, for several U.S. Representatives, including South Carolina's Floyd Spence, for the purpose of insertion into the *Congressional Record*. The content of the speeches (again according to the *Post* series) dealt with the left-wing "Ostpolitik" policies of former German Chancellor Willy Brandt and were based on information provided to Weyrich by then German correspondent (in Washington) Armin K. Haas of the *Munich Mercury*, a right-wing German sympathizer who was often critical of former Chancellor Brandt's policies.

Another of the Coors-connected organizations is the Committee for the Survival of a Free Congress (CSFC), dedicated to the "defeat of liberal, anti-business and pro-welfare congressmen" and headed by Coors' man in Washington -- Paul Weyrich. Supposedly, CSFC raised and used more than \$412,000 to support some 71 can-

didates for the U.S. House and Senate in 1972 (either to help conservatives or to unseat liberals). Among other candidates supported by Coors in 1972 were then Vice-President Spiro Agnew and then incumbent President Richard M. Nixon.

Allegedly, CSFC operated out of the office of Vice-President Agnew after 1968 at the urging of the soon-to-be administrative aide to Agnew -- Walter Mote -- and that Mote persuaded Gerald Ford to continue the arrangement after he replaced Agnew in 1974.

The most recent issue of *New York* magazine (June 9, 1975) reports that Weyrich said recently that when Agnew was in town to visit his old aide (Mote), he called up Weyrich to tell him how he felt about the *Post* series about Coors connections and to say he thought that they were a reflection of the type of treatment he (Agnew) had received from the *Post*. Weyrich, according to *New York*, remembered that the *Post* had reported that his operation had once worked out of the VP's office so that when Agnew arrived, Weyrich shook his hand and said it was only appropriate to offer the former vice-president some of their office space in return.

Perhaps it comes as no surprise to anyone that Coors is connected with right-wing politics even though all those Rocky Mountain

"hippies" are laying around soaking up the Coors beer. But maybe when Coors finally does reach the Eastern Seaboard and you pop open that first can, you'll think about all of Joseph Coors' political shenanigans and the thought will make Coors just a little less tasty...

No trumpets

Fate has taken one of its ironic twists with Columbia radio newsman Don Rollins, and in this case there's a happy ending. Rollins was in the *Osceola* offices just about a week ago, enthusiastically explaining his current radio project -- news director of WSCQ, a 24-hour all-news station that will be on the air in Columbia sometime this summer. Rollins had been a newsman for WIS radio for about two and a half years, when in March -- an unfortunate casualty of an apparent budget cutback -- he found himself out of a job.

Soon Rollins was involved in the WSCQ project, trying to get the

new station on the air. He was veritably bubbling (excuse the cliché) over the prospect of being news director for WSCQ when we talked to him. The station, he explained, would be an affiliate of NBC, and would utilize the network's "News and Information Service" for about half of each airtime, with the rest being filled with local news and features.

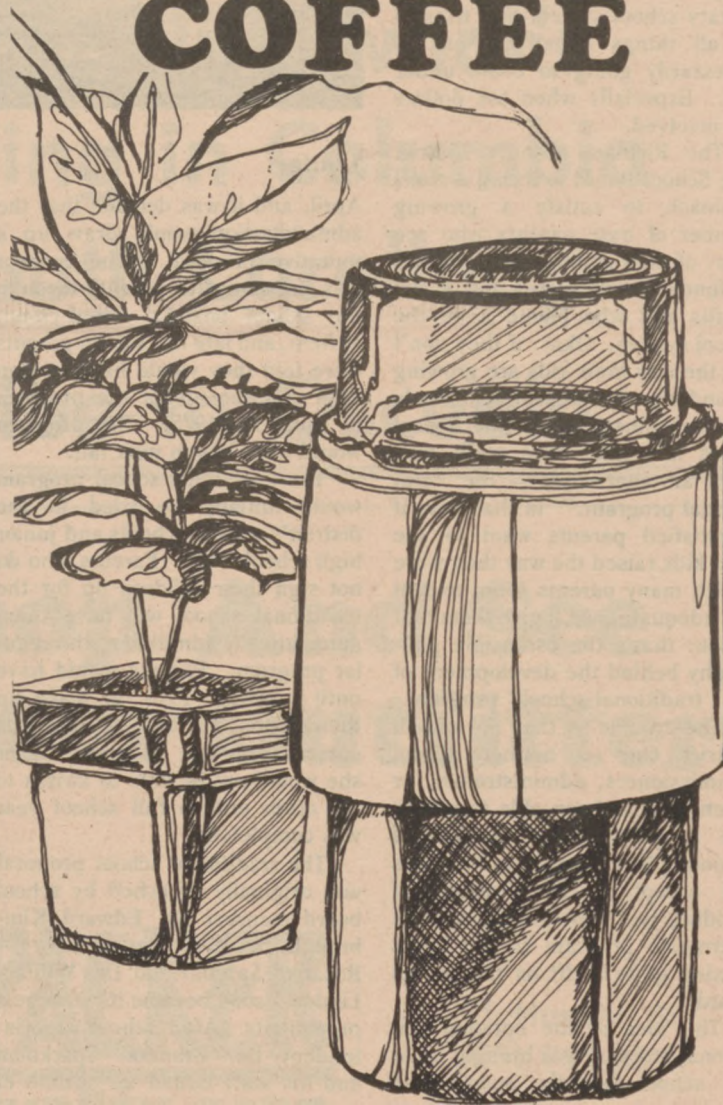
But almost as soon as Rollins had gotten excited over the WSCQ job, he found he was heading for even bigger and better things. A couple days after our interview, we learned that Rollins was journeying to New York City to work for NBC. He told us he has initially been assigned to WNBC radio, the Fun City's affiliate of the News and Information Service. Rollins said he didn't exactly know what his duties would include, except that

he'd probably be doing local news and some network fill-ins "at such prestigious times as 3 o'clock in the morning."

Rollins said he was as surprised as we were to hear about the job offer. He explained that in March, after being "released" by WIS, he sent an audition tape to NBC. The very afternoon he was in our offices talking to us about WSCQ, he said, he received a call from NBC to fly up to New York for an interview.

"I really wasn't expecting an offer," he remarked. But when he got an offer immediately after the interview, he said, "I knew I'd be foolish to turn it down." Yet Rollins said he also harbors no illusions about life in the Big City. "I don't expect trumpets to sound as soon as I walk into the RCA Building," he joked.

FATHER LOVES COFFEE



The Moulinex Coffee Grinder from France makes the perfect father's day gift selection. Give dad the experience of rich, robust fresh ground coffee every day.

Only \$15.00 exclusively at The Coffee Grinder.

BONUS FOR MOM: get a coffee plant free with the purchase of the Moulinex grinder.

the coffee grinder
 803-799-4063 711 Saluda Ave., S.C.
 adrian elder, prop.

STEREO SHOWCASE

Buyer Protection Plan

Guaranteed Speaker Trade In
 7 Day Exchange
 2-3-5 Year Warranty
 Free Parts and Labor
 In House Service
 Life Time Protection
 Service Hotline
 Free Delivery
 Free Installation
 Liberal Trade In
 Free Cable and Speaker Wire
 Loaner Pieces
 Reasonable Payment Plan
 10 Day Step-Up Plan

stereo showcase

5210 Two Notch Rd.
 745 Saluda Avenue

"The Man Who Does Not Read
 Is No Better Off Than
 The Man Who Cannot"

Capitol Newsstand

1204 Main Street

and

Hampton Street

Newsstand

1220 Hampton Street

The hassle over traditional schooling

by Bob Thompson

If there's one thing that parents get concerned about -- besides taxes, of course -- it is the way their children's schools are run. Schools have always been more than mere institutions of learning, and the proliferation of their functions is steadily increasing. To today's parents, schools must teach their children the skills that they will need to make a living; but they must also fill other roles -- as babysitter, church, disciplinarian, social club, training camp. In short, anything that parents find they don't have the time or the talents to do for their children, they expect their schools to do for them.

But the problem with giving the public school system such a multiplicity of functions is that few parents -- or students, for that matter -- will ever be really satisfied. Children have different personalities, react differently to social situations, and learn differently. So it is no wonder that a unitary school system that tries to be all things at all persons is necessarily going to come under fire. Especially when tax dollars are involved.

The Richland County District One School Board is trying a novel approach to satisfy a growing number of irate parents who see many of their children being raised as functional illiterates and social misfits and who blame it on the school system. Okay, if they don't like the way their kids are growing up under modern teaching methods and disciplinary codes, the School Board has said, then we'll give them an alternative -- the "traditional program." In that way, if dissatisfied parents want to see their kids raised the way they were (which many parents seem to feel was adequate), we'll give them that option: that's the ostensible philosophy behind the development of the "traditional school" program.

The trouble is that no one in District One -- neither school commissioners, administrators, or parents -- has been able to articulate a definition of traditional schooling that a majority of parents will accept. The problem of deciding just how traditional the alternative program should be is causing quite a rift on the School Board.

The idea of the optional traditional program was brought up at the school board's meeting in



Linder

April, and it was decided that the administration would draw up a tentative proposal. The concept was presented to parents through the school board's closed-circuit system, and late last month parents were told they would have to sign their children up for the program by June 20, 1975. The program would have begun next fall.

The traditional school program would initially be tried in the district's middle schools and junior high schools only. Parents who do not sign their children up for the traditional school will have them automatically admitted to the regular program. Parents would have until June 20, 1975, to make up their minds, but once a child was entered into one program, he or she would not be able to switch to the other until a full school year was completed.

The traditional school proposal was originally broached by school board member Dr. Edward Kimbrough, but two other members -- Rosalind Sargent and Dr. William Linder -- soon became its strongest proponents. After school superintendent Dr. Brandon Sparkman and his staff issued an outline of

what the traditional program would be like, however, Sargent and Linder publicly criticized the superintendent for allegedly trying to "sabotage" the traditional school concept by presenting a plan so "harsh and stringent," in Mrs. Sargent's words, that few parents would want to enroll their children in it.

Sargent, Linder and their followers feel that the rest of the school board as well as the school district administration are opposed to the traditional approach to education, and that they are trying to make sure parents won't support the program. Thus, while Sparkman and the other five school board members are ostensibly backing the traditional program as currently designed, Sargent said that their idea of traditional schooling "in no way resembles my concept of a 'traditional' education program."

Traditional education, to Sargent and Linder, means basically a return to more conservative teaching and disciplinary methods. They feel that many parents are dissatisfied with a modern teaching philosophy where students are not under the close supervision of teachers at all times. Linder, for instance, said "one point (of the traditional alternative) is to give people a break from these many, many innovative programs." And Sargent told an audience of more than 300 at a public school board



Sargent

meeting June 3 that her 11-year-old daughter was asked by her school counselor if she knew anything about birth control and what her sexual attitudes were. "This is why we've got to get back to the basics," Sargent warned.

But some opponents of Sargent's and Linder's traditional approach seem to feel that by "basics" the two school board members mean unnecessarily authoritarian discipline and archaic teaching methods. The South Carolina chapter of the American Civil Liberties Union, for example, has put the school board on notice that parents cannot sign away their children's constitutional rights when they enroll them in the traditional program. And a number of parents at the June 3 public meeting expressed concern about a separate disciplinary code being set up for students in the traditional program.

Some critics of the traditional school proposal fear that the new program may become another pseudo-private school system within the public schools. What they contend is that parents dissatisfied with the public school system who cannot afford to send their children to private schools envision the traditional school concept as a solution to their problems. And Hayes Mizell, former member of the school board who was unseated

last fall, sees the traditional school proposal as a concession that the school board intends to make to conservative parents to take some of the public pressure off the board.

Here are the main points of the traditional school proposal as drawn up by the District One administration:

--Parents, teachers and administrators would jointly formulate a code of behavior for traditional school students, using the school district's "Statement of Student Rights and Responsibilities" as a guideline.

--Corporal punishment of students, which is lawful in South Carolina when in keeping with the offense, hasn't been tested in the courts. But it soon may be tested, because under this proposal in the traditional program, teachers will administer corporal punishment at their discretion. Teachers in regular programs, on the other hand, may administer corporal punishment. The difference in terminology as applied to the two programs has worried many parents.

--Emphasis in the traditional schools would be on discipline by the teachers, while in the regular programs the emphasis would be on students' self-discipline.

--In the traditional classroom, the primary source of learning would be the textbook and the lecture, whereas in the regular classroom learning would be less structured and more flexible, involving input from teachers, students and resource people. Proponents of the traditional proposal have stressed that they want teachers teaching their children, not resource people or other students.

--Homework would be given to traditional school students in each subject every night, and there would be tests each week in each subject. This is a very controversial section of the proposal, because parents say their children shouldn't have to work so hard and teachers contend it would be hard on them to grade so many assignments.

--Parental support of the educational program and discipline in the traditional classrooms would be "expected and required." On the other hand, parental participation in regular classrooms, according to the administration proposal, would only be "very desirable."

---"Constant supervision and discipline" would be a hallmark of the traditional concept.

The June 3 public meeting at A.C. Flora High School understandably was very emotional. But what was surprising was that despite Sargent's plea for parents to use the meeting to show how much they wanted her idea of traditional education, a good many of them rejected the idea of tampering with the educational system altogether.

The argument of opponents of traditional education was that the school board's proposal would only complicate things, and that the present system was adequate if it were properly run. Nat Abraham, a parent of two children in District One middle schools, said he wanted to go on record as opposing the

For fine art and creative ideas in custom picture framing see Columbia Gallery, Inc., 2218 Devine St., Columbia.

Columbia Gallery, Inc.

pronto film service

OVERNIGHT PROCESSING IN BLACK AND WHITE AND COLOR

Post Office Box 11677
Columbia, S. C. 29211
Telephone 799-0446

Ask for price list.

traditional school alternative because it would create a dual school system. "There are those of us who know what dual school systems are like," Abraham, who is black, said caustically. He contended that the school district financially couldn't afford to have two different educational systems.

Unfortunately, as often happens in public meetings, the discussion tended to deteriorate into a general gripe session, rather than a logical discussion of the traditional school concept. Parents tended to use the opportunity to sound off against the school system in general. There was really no consensus of opinion on whether the parents in attendance were satisfied with the present educational system or whether they thought an alternative was needed.

The result of the meeting was that the school board decided to reassess its outline of the traditional school program. The reassessment will be done by a 21-member committee chosen from the parents who attended the meeting. And the outcry about daily homework assignments in each subject was so strong that at the conclusion of the meeting, Dr. Kimbrough assured his audience that that would be modified.

The controversy over the traditional school plan has brought to the surface a heretofore hidden split in the school board. Philosophically, Linder and Sargent stand at one pole of thought, and the other five board members -- chairman, Donald Upton, Barbara Scott, Sam McGregor, Kimbrough and Joe Bales -- diametrically opposite them. And the gap between the two factions seems widening.

After the public meeting, Upton

responded to claims that the administration -- especially Sparkman -- had "sabotaged" the traditional school plan by calling a press conference the next day to announce his support for Sparkman's administration. In a prepared statement, Upton said that "members of the Board" (read: Sargent and Linder) and others had slandered Sparkman. "The chairman of the School Board and those who support this statement want it known to the public...we restate our confidence in Dr. Brandon Sparkman and in those whom he designates as his assistants," Upton said.

All the board members but Sargent and Linder supported Upton's statement. The two mavericks weren't asked to endorse the statement, Upton said, because they had made the criticism of Sparkman and thus were not expected to support the vote of confidence. Sargent and Linder later said they would not have supported the statement if they had been asked.

But the school board was cooler than the day before. At the public meeting, tempers had been rather frayed between Sparkman and Upton on the one hand and Linder and Sargent on the other. At one point, a parent accused the board of evading questions directed to it, and Upton answered that the purpose of a public hearing was to allow the board to hear the parents, not vice versa. When Linder came to the defense of the parent, Upton and Linder exchanged some rather heated barbs.

But, as ominous as the open chasm on the school board seems, more important perhaps is the direction that Richland County's public education will take. Will

parents dissatisfied with modern education succeed in splitting up the educational system? Or will they simply reshape the unitary system in their own, more conservative mold? Linder, for one, justifies the traditional school approach by contending that schools are even now moving toward a dual system, with private schools taking on a new importance in light of dissatisfaction with the public schools. Thus, Linder says, the traditional school proposal is really an attempt to "arrest" this trend toward dualism.

Because of parental confusion over how a traditional school system should be set up, it seems unlikely that the plan will go into operation next fall as originally intended. But the traditional school plan's ultimate success is not nearly so uncertain. The approval or rejection by parents of this alternative educational concept will be watched closely by other school districts in the state, for the same problems loom somewhere in their own future.



Upton

**Keep up with what's
happening in Columbia
and South Carolina.
Subscribe to Osceola.**

CLASSIFIED

Travel: Seek one or two riders to share expenses to Guadalajara, Mexico. Leaving June 28 and plan to arrive in Guadalajara July 1 or 2. Phone 779-5569.

Sacrifice Sale: 14 ft. Fiberglass Scorpion Sailboat and trailer. \$525. Phone 787-0888.

For Sale: One Carrier 19,000 BTU Air Conditioner. Like new. A steal at \$225. Call 799-2860 after 6.

For Rent: Litchfield Beach, 2 bedroom, new condo, ocean view, AC, pool, tennis, golf, sleeps 7. \$300 per week. 787-0393.

International Folk Dancing - Starts Tuesday, June 10, 7:30 - 9 p.m. at the YWCA. Have fun, keep fit, meet people. Call 252-2151 for registration information. Come to the first session, learn, and enjoy!

Visit Our Shop And See A Total Outdoor Outfitter

**the
BACKPACKER**
quality gear

11-7:30 M-F
10-6 Sat.

925 Harden St.
(803) 799-7571

**kelty pack inc.
the north face
jan sport
snow lion
alpenlite hipcarry
s.m.c. tech
climbing gear**

**phoenix kayaks
vasque boots
raichle boots
richmoor food
woolrich
sportif shorts**



Does Columbia need

(Continued from page 1)

pull each others hair for three hours," said Fuller, and finally barter and thrash out which theatres will get the major studio releases during the upcoming months. Fuller didn't elaborate on the procedure but one would imagine it to be on the order of, "I'll swap my **Tommy** for your **French Connection II**." Once the assigned theatres have been decided, the exhibitors can then proceed to get whatever terms possible for specific films from the distributors.

On what basis are films booked?

Which brought us to the question of how movies that have not been released or perhaps even shot yet can be selected so far in advance. "It's a real gambling and guessing game," says Fuller. Typically, selections are made on the basis of a prospectus from the company, the stars involved, the story, or how similar films have done in the area. With movies that have already been released, the exhibitor will usually look at how the film has done in comparable cities such as Charlotte and Atlanta ("We monitor their grosses. There are really no secrets in this business.") and study such information as the **Variety** weekly list of fifty top grossing films.

"We select movies by appeal," he continued. "Would your grandmother want to come see it, would your mother, would your sister and brother, would you, would your younger sister and brother." He later added, "we would like to think, and hope, and pray that people are coming back to the more general type pictures. I think that's what this business was founded on."

Why do some movies stay so long?

A common complaint against local theatres is that certain films, whether one likes them or not, just won't go away. Such pictures as **The Sting** (nine months), **The Exorcist** (five months), and **The Longest Yard** (five months), once seen seem to stay around forever, often finally being consigned to a lingering death at the Gamecock mintheatres. The reasons for this are not so much due to theatre policies as the nature of current film economics. People no longer go to "the movies" but rather to specific movies, and those are generally blockbusters that have built up enough momentum through publicity or word of mouth that they become almost sociological phenomena (**The Exorcist** is a prime example; **Love Story** and **The Graduate** are others). As critic Pauline Kael reported in 1971, the average American goes to seven movies per year, a figure that can't of changed greatly in the last four years. But conversely, box office receipts for certain films, those few that are selected, have skyrocketed tremendously. Of those twenty films listed by **Variety** as the biggest moneymakers of all time, all but three have been released since the year 1960; half have been released in the past five years.

Furthermore, many long runs are required by the distributor as part of the theatre's booking contract. **The Great Waldo Pepper**, for example, was sold for four weeks, **The Great Gatsby** for sixteen weeks. **The Exorcist** reportedly asked for a three month guarantee. Those ads for **Breakout** that said "held over" after its first week's play failed to mention that the film was sold on an absolute two week minimum. Unlike the old days when a movie would simply be booked into a theatre and play for as long as possible, most modern distributors realize that almost any movie (i.e. **Billy Jack**, **Walking Tall**) is a potential gold mine and as Fuller put it, are out to "get everything that they can." Thus, the

AN ALTERNATIVE THEATRE THAT PAYS ITS OWN WAY

"Film Offerings From the Classic to the Contemporary" announces the logo for The Flick, but this rather bland statement fails to express the diversity of movies available in this unusual theatre. The Flick is a small movie house (less than 200 seats) located on Pleasantburg Drive in Greenville, and since its opening in June, 1973, it has been providing area residents with past American films that are of major importance, such as **Citizen Kane**, or just frankly nostalgic, like **Casablanca**; with culturally significant current films like **The Sorrow and the Pity** that would otherwise fail to get commercial distribution; with movie events drawing on the other arts such as Nureyev's **Don Quixote** and the American Film Theatre; and simply with a large variety of unusual films like **The Ruling Class** and **Greaser's Palace** that may be of debatable worth, but would otherwise be overlooked. The Flick typically changes its feature every week, sometimes still more often, and almost always provides late shows on the weekend; it may present as many movies in a week as the average Columbia theatre would in a month. Lest our proposal of an alternative theatre seem something of a pipe dream **Osceola** went to the Flick recently and talked to its manager, Ron Wisnet.

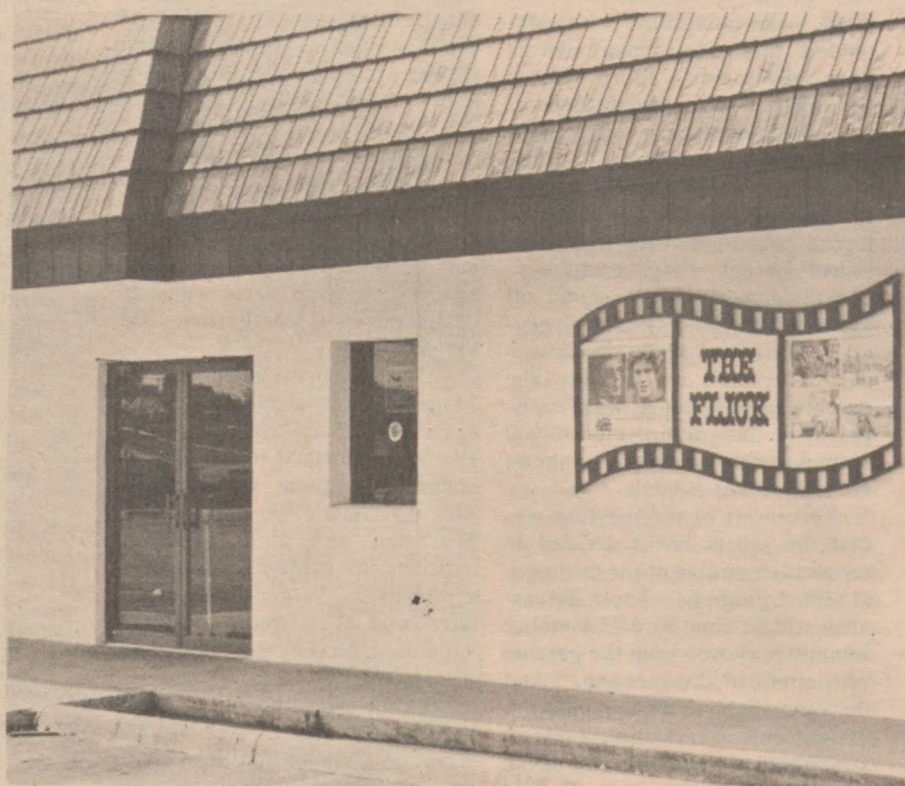
"This is an entirely independent operation," said Wisnet when asked whether his theatre was operating on a franchise, although he told us that the original impetus for the project had come when he and his partners (he was a schoolteacher at the time) saw an ad in **The New York Times** reading, "Own your own small theatre for ten thousand dollars." It soon turned out that the ad was something of a come-on, but

required guarantees on many (not all, **Lenny** was offered with no strings attached) films and frequent advance payments of as much as ten or fifteen thousand dollars are to insure that the local exhibitor will play the film in a large enough theatre and give it adequate promotion. These terms drop the longer the movie has been in release, which is the principal reason why some pictures take several months to reach town and even longer for smaller cities (a situation further aggravated by the limited number and considerable expense of prints). The exhibitors simply decide that the required run is to long to be supported by local business. The terms may also drop if a movie fails to meet its expectations during the New York opening. The new Mike Nichols movie, **Fortune**, was originally offered for eight weeks and has since gone down to four. And **At Long Last Love** so completely failed to justify its price ("it absolutely died") that Irvin-Fuller is now negotiating for a partial refund, a process that must frequently be undertaken when a movie does significantly better or poorer than expected.

These various contract requirements are possible because it is quite simply the era of the big picture, but there is another reason why such films play for so long and it is related to the question:

Why are many films continually brought back for reshewing?

It often happens that after a film has stayed from Indian Summer through April showers and you thought you'd seen the last of it, it suddenly shows up for a second run, a third run, fourth, etc. During our one year sample period, **Blazing Saddles** came back



undiscouraged Wisnet and his friends got together the amount of money that was really required (much more), and brought people in from Charlotte to design the interior of their leased building and the optical and sound systems, which are easily the best in Greenville. And while The Flick is a small house, it's no shoddy operation. The lobby is plush and attractive, decorated with line drawings of stars and scenes from classic movies, and the auditorium has good sight lines in nearly all of the seats.

We asked Wisnet how the theatre was doing financially, and he said that it had

"started out very strong," and had done well in the two years since, although it "seems like thirty years." While they occasionally lose money on bad choices like **The Savage Is Loose** or films like **Don Quixote** that require unjustifiably long runs, they take in enough off their more usual features to not only turn a profit, but expand. They are now in the process of completing a new Flick in Clemson to open this summer. We asked Wisnet if he's like to come down and start a Flick in Columbia but he declined. "At this point we just want to go off to the Bahamas."

Why do so many formula pictures play for a special interest audience?

With two theatres (Atlantic I and Carolina) almost exclusively playing the kind of low budget black action films that have come to be contemptuously labeled as "blaxploitation," innumerable runs given to kung-fu movies, and catering to such other special interests as high-speed rubber peelers and R rated, soft core porno, we wondered why such a predominance of essentially worthless films with a limited if highly intensive appeal. "We regard these movies as 'filler'," Fuller said films bought mostly from independent distributors and brought in to fill the time between major features. In effect, these fillers act like the extended runs or the repeats, bringing in a certain guaranteed (relatively) audience with a minimum of cost, and while Fuller admitted, "we don't like to play them," he contended that they are a necessary part of the business.

The whole situation recalls our television analogy, used earlier. Just as the networks hold that the expense of programs prohibit their filling more than half their year with new material, Fuller maintained that the high rentals of films in this seller's market (a relative shortage of available movies) allowed the play of only a certain number of features in their many theatres which otherwise must play something. To confirm or deny Fuller's assertion of a reasonable film/population ratio we spot checked papers for Charleston and Charlotte and found it to be generally true. Over the past May, an ordinarily slow movie month, Charleston averaged eight first-run movies, with a slightly smaller population, Charlotte ten with a much greater size. Columbia

averag
during

Why a
theatre

One
watche
paper.
musica
long ru
switchi
times,
cancele
theatre
continu
to expl
three A
his own
The
town po
Having
the last
Inferno
should
hindran
possible
"experi
ful."

often h
movie
theatre
very ch
films).
Sting a
The Gr
tried to
Peter I
street
appear
fewer t
a film
though
such tir
and car
second

Hav
commen
we had
the loca
least go
incessan
safe att
incredib
just abo
does pla
Convers
with po
but it v
see. It
unprom
and Liv
Gold D
(althoug
undoub
unusual
suspicio
could o
hungry
seen or
choices
winter
offering
rotation
these p
other c
situation

Far
the per
ing any
wood st
of show
best art

d alternative cinema?

averaged roughly seven first-run movies during this period.

Why are movies so often switched from one theatre to another?

One diverting sport for Columbia movie watchers is to pick up one's Friday morning paper, and see where the night's movie musical chairs have deposited the various long runs. Such films have a habit of switching locations, some as many as three times, and often a film that has been canceled by the ABC or Eastern Federal theatres will immediately be picked up and continued by Irvin-Fuller. We asked Fuller to explain this practice, used some-by the three ABC theatres but more especially by his own company, and he gave two reasons.

The most obvious is that these cross-town peregrinations increase accessibility. Having asserted the necessity for squeezing the last dollar out of a turnip like **Towering Inferno**, its only natural that the exhibitor should try to reduce as many geographical hindrances to the potential customer as possible. Fuller called these methods "experimental" and "generally successful."

The less obvious reason is that films often have to be moved when an incoming movie has been booked into a specific theatre (prestige-minded distributions are very choosy about where they'll show their films). Thus, the hugely successful **The Sting** actually disappeared for a week when **The Great Gatsby** came in while Irvin-Fuller tried to find some place to put it. Similarly, **Peter Proud** moved six blocks down the street when **The Eiger Sanction** made its appearance. Also, the ABC chain, with fewer theatres to work with, must often take a film off due to prior commitments even though it still has some play left in it. At such times the film goes on the open market and can be picked up for what is in effect a second run.

Alternative Cinema

Having concluded our look at the commercial end of Columbia film situation, we had to concede that the performance of the local theatres was, if not satisfactory, at least good as could be expected. While this incessant use of "fillers" and the play-it-safe attitude toward anything new is hardly incredibly imaginative, it would appear that just about every important American film does play sooner or later. A movie like **The Conversation** may only be in town five days with postage stamp ads in the daily paper, but it was **here** for anyone who wished to see. It's remarkable that such slight and unpromising efforts as **Sheila Levine is Dead and Living in New York** and **Rafferty and the Gold Dust Twins** were even played at all (although no credit for philanthropy here; undoubtedly their presence was tied to unusually low rentals). While we had our suspicions that this cartel method of booking could occasionally be used to force celluloid hungry customers to return to films already seen or take a chance on bottom of the barrel choices -- during one four week period last winter there was not a single change in the offerings of thirteen theatres except for the rotation of the black movie at the Carolina -- these practices are not greatly different from other cities and in smaller towns the situation is far worse.

Far less than satisfactory, however, is the performance of area theatres in presenting anything that diverges from the Hollywood style of homogenized entertainment, of showing films that represent the roots and best artistic aspirations of the medium, of

simply giving access to the hundreds of enjoyable films from the past that are so vastly superior to the expensive and profitable remakes that they have generated (i.e. such Jekyll and Hyde combinations as **His Girl Friday** and **The Front Page**). Certainly theatres can court controversy with glamorized versions of radical counter-culture like **Lenny**, but where is the more truthful and probably far more disturbing **Lenny Bruce Performance Film**? Where are the documentaries like **Hearts and Minds** and Marcel Ophuls' examinations of the victims and victimizers of historic human conflicts? Most importantly, with movies perhaps the most international of all media, where are the new films of the great foreign filmmakers? Fellini's remarkably beautiful **Amarcord** slated to finally open this month after nine months in release, but Bergman's almost equally important **Scenes From a Marriage** has yet to be scheduled. Mr. Fuller's use of a common denominator, if not lowest common denominator to choose movies is no doubt a sound business practice, but what about the many important films that might not be appropriate for one's "grandmother," or "younger sister or brother"?

It may seem rather pointless to beat what is essentially an entertainment industry over the head with the cudgel of art, but this desire for alternative cinema is hardly unrealistic. With a sizable local student population, several USC film courses, and a superb University film program (barred, for contractual reasons, from non-students) there is obviously a potential audience for such films and a considerably greater market than Greenville, which already has an alternative theatre (see box). And indeed some attempts have already been made to present these kinds of movies. The late shows, for example, are frequently used to play films like Lindsay Anderson's **If...** and most recently notable, **The Phantom of the Paradise**, movies that would otherwise fail to be shown.

A more serious attempt has been the film festivals that have been shown at the Gamecock theatres for the past two years. Scheduled in cooperation with USC film

instructor, Dr. David Byrd, and a committee of students, these eight weeks per semester series have included such classic entertainments as **Casablanca** and **All About Eve** as well as recent foreign films like **Cries and Whispers**, **Day For Night**, and Luis Bunuel's **The Discreet Charm of the Bourgeoisie**. But while some of these movies, the French **Le Sex Shop** and **Harry and Tonto**, have been considerable hits, the festivals as a whole have lost money and Fuller characterized them as "almost a disaster." The reasons for this are difficult to determine, but Dr. Byrd told us that the festival did best during its first semester when the films were shown at established dates that were printed on the tickets. Byrd blamed the later poor turn out on erratic scheduling and a failure to even identify some of the films as part of the series (the newspaper ads we checked would sometimes carry a logo, sometimes not). Fuller claimed to have done everything possible to publicize the series, including going on local TV talk shows, getting write ups in various papers, and heavily promoting the series on the University campus, but admitted "I don't think we've been able to put the right handle of these film festivals."

Art vs. Commerce

Perhaps the simplest explanation for the failure of the festivals is that they just did not go far enough; it's a matter of **commitment**. In Greenville where The Flick is a full time operation, a regular clientele has been established and people have come to expect and look for the less commercial films at that particular theatre. In Columbia events, like the recent Chaplin festival can come around so unobtrusively that they may almost be gone by the time anyone finds out that they're on. And such recent film festival offerings as **Score** and **Going Places** show very little discrimination about what ought to be shown in the first place. People attending those particular films are hardly going to be encouraged to come back.

Certainly much of the problem lies with the distributors of foreign films who make no distinction in their terms between large cities and small and are often unrealistic in

their prices. Ron Wisnet at the Flick told us that the original terms for **Scenes From a Marriage** called for a ten thousand dollar advance payment (since dropped) and the contract stipulations for **Amarcord** were so unreasonable (a five thousand advance, four week guarantee, and sixty per cent of the box office receipts) that they still lost money on what would otherwise have been a highly successful run. But what is significant is that they did take the chance, on **Amarcord** several months ago and **Scenes** this June, and were willing to foot their losses. And this commitment can produce some surprising success stories. Wisnet told us that after the heavily promoted (ads and letters) two day run of **The Sorrow and the Pity**, the distributor wrote back amazed; Ophuls documentary had done better in Greenville (Greenville!) than during any two day span anywhere in the country.

What is the solution for Columbia? On the face of it the obvious answer is for new management to come in and start a theatre like the Flick. Jack Fuller told us frankly that the showing of "arty" films was "not in our bloodstream" and would require revisions of Irvin-Fuller's whole operation (he was exaggerating, but there are apparently irreconcilable differences between the approach to showing films like **The Great Waldo Pepper** and **Scenes From a Marriage**).

At the very least a whole new sub-management would be needed to operate such a theatre.) And one can project abundant sources of community, perhaps even institutional support for this kind of effort. The South Carolina Arts Commission funds projects like the recent Young Filmmakers Festival in which school kids are given movie cameras and film -- a kind of technological version of finger painting -- that are no doubt useful, but couldn't that money be more profitably spent in exposing these children to the great films of the past? It's like teaching them to write before they can read. Irvin-Fuller would probably welcome an independent operation that would relieve them of the pressure to show such films.

But the factors against an independent effort are also quite compelling. To build a new movie house in Columbia, already over-populated with theatres, would be a considerable risk in itself, and the expenditures for equipment would be relatively high (The Flick capitalized at fifty thousand dollars). In contrast, the risk for Irvin-Fuller, which already has appropriate theatres, is relatively low since it would merely entail a change of booking policy. Which brings us down to one final and basic question: what is the responsibility in this conglomerated age of major corporations toward the welfare of public from whom they benefit? Is there an obligation to lead and expand public taste rather than merely kowtow to it (and to the appetites for gore and irrational violence that are really quite disturbing and potentially harmful)? Most specifically, does a company that is based in Columbia, that derives most of its success locally and dominates its field have any community responsibility to provide more than the most dollarwise kinds of popular entertainment?

It's not a question that we can answer, but perhaps there is a solution. We asked Jack Fuller if Irvin-Fuller would be willing to convert one of the Gamecock theatres into a permanent cinema for alternative films, and his answer was not unreasonable. Such a move was always possible, he said, provided his company management could be convinced that there were enough people willing to support it. "What we need is input. Anyone with any input at all is more than welcome to call me, or write me, and I'm not saying I'll necessarily go along, but I'll do what I can."

8 Wednesday, September 25, 1974

Bergman, Fellini Dominate B'way; 'Scenes' \$40,963; 'Amarcord' 35G

Other than two promising debuts by a Swedish condensation of a television series and an Italian import, there was little excitement on New York turf this week. However, Ingmar Bergman's "Scenes From A Marriage" opened to uniformly rave reviews and a very strong \$40,963 at the Cinema I. Evidently, we all need a little Scandinavia this year.

Likewise, Federico Fellini's "Amarcord," bowing at the Plaza, brought prosperity back to that house with a \$35,000 first round.

Variety. On September 25, 1974, the "bible of show business" ran this box office report on the unusually strong showings of **Amarcord** and **Scenes From a Marriage** during their New York openings. Later follow-up reports declared a "new era" for the commercial distribution of the European film, and by February **Scenes From a Marriage** had risen as high as number nine on the **Variety** weekly list of fifty top-grossing films. After nine months in release, **Amarcord** will be opening next week, but **Scenes From a Marriage** has yet to be scheduled.

national topics

TRB

FROM WASHINGTON

Before going off to Europe President Ford chastised Congress for not doing anything about energy. Congress found it couldn't make up its mind on energy, so it took a 10-day holiday.

Congress lifted our hearts in the Water-gate affair. It proceeded with fairness and dignity and exhibited a wealth of leadership, which surprised many. There was Sam Ervin, Peter Rodino and the rest of them. Suddenly people held up their heads and thought that maybe now, at last, Congress would be different.

But the 94th Congress, with a huge Democratic majority that promised the President and the nation last January that it would write a full-scale energy program, failed to act -- just as earlier Congresses failed to act in response to earlier Presidents who took us into Vietnam. These Executives increased their imperial role with the acquiescence or silence of Congress, til Nixon rode his chariot off the cliff. Don't doubt it: there will be other problems to come, and other Congresses that will take a 10-day holiday rather than pass unpopular laws raising the price of oil and gasoline, and there will be other Nixons, too.

We sat beside a congressman the other day who had been invited to visit Cuba but who couldn't make up his mind. What would constituents think, he asked? We assured him that events are moving toward rapprochement with Cuba and that he might get credit for setting a trend. No, he said, some might applaud but others -- probably more -- would disapprove. He said nothing about having any curiosity or about the merit of the adventure; it was a business calculation by a cautious shopkeeper. The same approach gave Mr. Ford the energy problem.

There is a good deal to be said on the economic side against the Ford energy plan that will raise prices and increase inflation. And some Democratic leaders began beating their breasts at once. But why didn't they offer their own plan? Somebody in a democracy has to lead. We thought Mr. Ford made an effective presentation of a difficult problem in which he had to warn the nation to guard against an oil shortage when there seems to be plenty of oil. His unsmiling pale blue eyes looked straight out at out you through the teleprompter and you

saw the big jaw and the square head on a football frame as he ticked off figures. We wondered what kind of sparkle Jack Kennedy or Franklin Roosevelt, maybe, could have put into a speech like that; this one was as dull and direct as hitting a wedge with a sledgehammer till the log split. It was not the speech of a timid man; he delivered it without personal rancor, so far as we could judge; he held up the calendar and tore off the months of February, March, April and May to show how he had waited for Congress to act. It was a memorable scene, as he said, "I will not stand here idly by while the United States of America runs out of gas. The Congress cannot drift, dawdle and debate forever with America's future."

Democrats will make a mistake if they do not realize that Jerry Ford is a formidable political figure, and that dullness might be just what the country wants in 1976.

The deeper problem is whether the U.S. can operate successfully in a world where change accelerates almost unimaginably. Cumbersome Congress can't even produce an energy package; it hasn't been able to write a tax reform law though it has been trying for years; it is stalemated on health insurance and other welfare measures. Yet now it is trying to keep its temper with an accidental President of another party in a world where domestic affairs more and more merge with international affairs, as illustrated by current recession, which was caused in large part by a foreign oil cartel. Washington has had split political executive-legislative control before but now things are different because the consequences of even some minor disagreement may go echoing round the world.

The question is, does the U.S. have wisdom to match its wealth? The world shrinks, populations catch up with resources, scientists teach man to reach the moon or blow himself up. Can America, with one-sixth of the world's population, continue to receive one-half of the world's income; and, if not, can it yield up its unique position gracefully?

These thoughts emerge as President Ford travels abroad. A certain amount of jealousy and recrimination against rich America is natural, of course, but part of it is due to other causes. Take the CIA for example; it is notorious around the world.

No doubt Russia's GPU is up to the same dirty tricks but it is the CIA that is always cited. Did the CIA plot with mafia figures in 1961 to assassinate Cuba's Castro? Evidence is said to exist in FBI files documenting such allegations. As to the FBI, it seems that J. Edgar Hoover resorted to his own devices on the home front, writing anonymous letters purportedly from crime groups, or to antiwar groups. What fun they had! It was only discontinued in 1971.

Or to shift to another field, here is Gulf Oil chairman Bob Dorsey telling a committee of Congress that his company contributed four million dollars to support South Korean dictator Park Chung Hee's ruling political party in violation of national laws. All the big American-based multinational corporations have to make contributions or pay bribes, witnesses tell the Senate. Chairman Dorsey wistfully says that maybe a U.S. ban on such foreign contributions would help him resist such payments. Here again multinational corporations are coming to

symbolize American imperialistic intrusion in some countries.

"Are you saying that our power is useless in the next quarter century?" columnist Bill Moyers asked Stanley Hoffmann, chairman of the Harvard Center for European studies, on TV.

"No. I'm saying that we'll have to learn to use it in very skillful ways, much more skillful ways," said the other. "And I'm saying something else also, that there are many situations in the world that we will find uncontrollable by us, even if we are very skillful."

One example of this might be South Korea, another dictator-client state to which the U.S. might become as much of a hostage as we were to South Vietnam. We have 42,000 troops there, and Defense Secretary Schlesinger warns that, if attacked, they must strike -- this time directly at the heart of the enemy, meaning presumably the cities. He does not rule out nuclear weapons.

JACK ANDERSON

AND THE WASHINGTON MERRY-GO-ROUND

WASHINGTON - America's war on narcotics is grinding to a halt.

The federal Drug Enforcement Administration, which is supposed to do battle with dope dealers, is instead immobilized by bureaucratic skirmishing and investigative attacks.

For five months now, DEA has been under intensive Senate scrutiny. The investigators have criss-crossed the nation, uncovering evidence of serious corruption within the agency. They even have documented actual sales of narcotics by drug agents.

The Senate sleuths also are probing allegations that DEA agents have not been cooperating with Mexican drug officials to cut off the heroin traffic at the border.

The Justice Department, meanwhile, has begun its own in-house probe of its antidrug unit. This review has turned up massive management problems. The probe also has confirmed our reports the DEA agents spend more time investigating one another than

they do checking out suspected dope peddlers.

The top brass at DEA have been busy on the counterattack. Administrator John Bartels, for example, instructed his aides to launch a "media blitz" to save both his job and the agency. Bartels and his chief aides have been so preoccupied with their internal problems that major decisions have been delayed.

To make matters worse, the embattled agency has now turned into a rumor mill. Each day, the bureaucrats circulate the latest scuttlebutt around the water coolers and copying machines. One secretary returned to her desk in tears the other day because she had heard that DEA was being abolished. That particular rumor was false. DEA had not been abolished. But it isn't doing its job.

Deadline Decision: Secret White House transcripts at the height of the Mayaguez crisis reveal that President Ford and his advisers considered setting a deadline for release of the ship's crew.

Critics of the military action have contended that a deadline might have averted bloodshed. The Cambodians released the captured crew just as the Marines hit the beach at Tang Island. That is evidence the critics say, that they would have complied with a deadline. As it was, the rescue cost 15 American lives.

At a White House strategy meeting, Secretary of State Henry Kissinger explained why the deadline approach had been rejected. "We gave no deadline, so as not to encourage a planned counteraction," Kissinger said.

The most feared "counteraction" was alluded to by Defense Secretary James Schlesinger. "We think the Cambodians regard the Americans as great assets, that is, hostages."

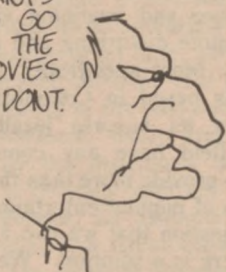
The President's men clearly were afraid the Cambodians would try to hold the crewmen for ransom and demand payment or political concessions in return for their lives.

President Ford, therefore, decided to set a deadline.

(Continued on page 11)

Feiffer

IF SHE WANTS TO GO TO THE MOVIES I DON'T.



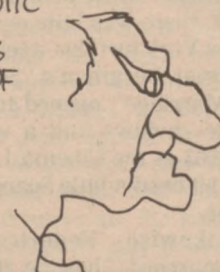
IF I PICK THE PICTURE SHE HATES IT.



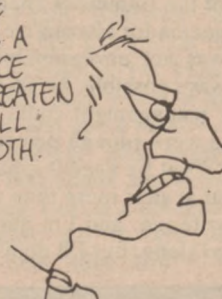
IF SHE PICKS THE RESTAURANT I HATE IT.



IF I GET ROMANTIC SHE MAKES FUN OF ME.



IF SHE WANTS A DIVORCE I THREATEN TO KILL US BOTH.



SHE WANTS TO KNOW WHY WE CAN'T BREAK UP AND BE FRIENDS.



FRIENDS?



HOW CAN WE BE FRIENDS WHEN I LOVE HER SO?



Theatre

'Blithe Spirit': witty, fanciful, artistic

Noel Coward's **Blithe Spirit** (1941) is one of the most polished and durable of that playwright's sparkling, light-hearted, "psychological" comedies. In this play, Coward exploits one of Britain's most popular theatrical conventions -- the drawing-room comedy -- in much the same manner as its originators Sheridan, Congreve, and Goldsmith devised the form and Oscar Wilde perfected it.

What differentiates Coward from his predecessors and contemporaries is the audacity or absurdity of his gimmick or, to be more polite, conflict. In **Private Lives**, for example, a divorced couple accidentally meet at a resort hotel and fall in love again even though both individuals are there on second honeymoons with new spouses. Anything is possible in the realistic worlds which Coward creates; ghosts from the past haunt his heroes and heroines while the "neo-present" each has devised gradually begins its stranglehold on the unsuspecting characters as time marches onward. Coward's major victims may be impeccable dressers, gracious hosts, and polished conversationalists, but once they become entangled with one of his plots, their pretenses and facades fall away, revealing a soft underbelly which the well-appointed, finely detailed drawing rooms cannot protect for too long from an ever-present fear that chaos might erupt.

Charles Condomine, the hapless hero of **Blithe Spirit**, talks himself into quite an unusual situation. Condomine has invited Mme. Arcati, a medium, to dinner to entertain his second wife, Ruth, and their friends George and Violet Bradham as well as provide him with the ammunition for a novel he is writing about a faked seance. He playfully asks her to conjure up the ghost of his first wife, the beautiful and unscrupulous Elvira. When Mme. Arcati succeeds, not only is Charles' novel wrecked but so is his entire safe-until-then bourgeois existence, for Elvira is a jealous, vindictive spirit in spite of her alleged blitheness. Once Charles has tied the noose which may hang him, he can only wifefully escape or assume responsibility for what he has done, an alternative he considers unsatisfying.

Coward's comedy could be dismissed as mere fluff were it not for the remarkable problems that it presents and its stylish manner of presenting them. Working with the folk-truth that man is haunted by his past, Coward has a perfect vantage point for satirizing the genteelness and "sanity" of his characters by turning that adage into a physical fact. Charles' "rational" mind cannot accept or comprehend the mysteries which Mme. Arcati promises to conjure up for him; so, naturally, when confronted by these very mysteries, he can only freak out.

Critics have rightfully celebrated Coward for his verbal wit. His characters talk, talk, talk in a maddening kind of comic mindlessness about an amazing number of topics, chain-smoking all the while, and arguing for the most trifling reasons. Coward's dialogue is sleek and well-heeled, intelligent yet petty. And though his charac-

ters may talk of "serious" matters -- death, adultery, divorce, etc. -- their manner of speaking creates its own kind of comedy.

Workshop Theatre's production of **Blithe Spirit** is a handsome and joyful entertainment cheerfully directed by Jim Quick and playfully performed by a cast of seven, with only minor irritations.

As Charles, Stuart Browne has an easier time here with the language than he did in an earlier production of Wilde's **The Ideal Husband** (another talk-a-thon) and is generally more in control of himself as an actor and as a character, moving with stealth and certainty. Being English-born, he is perhaps well attuned to the flow of Coward's dialogue, but birth alone does not account for Browne's ability to turn the snotty and self-confident Charles Condomine into a sympathetic but raving lunatic.

Sherri Browne (Mrs. Stuart Browne off-stage) gives a pleasing performance as Ruth, Charles' put-upon second wife. She is just right as the charming, polite hostess and tough minded but loving wife, and she is perfectly outraged and horrified by the changes which Charles' past inflict upon him. Kathleen Bowman as Violet Bradham is an intelligent clown whose facial expressions and physical manner can unleash gales of laughter whether she is shrinking away from the aggressive medium or fussing girlishly with Charles.

Ann Dreher Brailsford's portrayal of Elvira is inspired. Brailsford wisps through the Condomine parlor with the balletic grace of a leaf caught in a gentle breeze. She makes perfectly believable the many contradictions which Charles ascribes to his late wife: a nagging but seductive voice, a dangerous childishness, and an inability to cope with events which she has set in motion (Elvira died laughing at her favorite radio program). Brailsford has also mastered the complexities which her "spiritual" role presents her, such as having to be on-stage but invisible, a part of the real things on the stage but apart from stage reality.

As Mme. Arcati, Cynthia Gilliam gives a grandiose, stylized performance which does not quite work. It is a good performance in that once Gilliam conceived her character, she plays Mme. Arcati with gusto and considerable skills. As presented, however, Gilliam's Mme. Arcati is so much "larger" than the rest of the performers and so out of sync with the established pace that Gilliam often stymies the movement of plot when she should be triggering it. Gilliam has devised millions of little bits to

Cynthia Gilliam as Madame Arcati — "a grandiose, stylized performance which does not quite work."



"flesh out" the character when a couple of thousand would have sufficed. Hers is an audacious and daring performance, but one calculated more for the audience than for the play.

As Edith the Maid, Paula Gail Benson is swiftness personified, if not politeness, as she gallops about the Condomine household. Her physical rhythms and verbal ease help to round out her engaging stage debut. William Mould as George Bradham is properly stuffy and pompous, a playful sort amazed and amused by all that is happening around him.

Director Quick gets the first act off and running at a break-neck speed with a clever *pas de deux* between Charles and Ruth. He pushes his actors through some long spots at a pace which actually enhances the comedy already inherent in the words. He doesn't really need to experiment with the presentation of Coward's dialogue, but he does, though not always successfully. The strobe light sequence produces some comic images, but its integration into the whole is abruptly handled. During

this sequence, Mme. Arcati hurriedly performs several exorcistic rituals, and for once we see Gilliam "on her toes" instead of dragging foot as she does when the lights come back up. The experiment, though a noble effort, becomes self-defeating, for the device calls too much attention to itself.

Robert Cherny's set is a masterful thing. His drawing room is garish but inoffensive with stylish furniture and a vibrant wallpaper which serves as an enhancing backdrop for the lovely, solid-colored (aquamarine, hot pink, and liquidy gray) gowns that John Whitehead has designed for Bow-

man, Brailsford, and Browne. The lighting patterns Cherny has conceived for the seance scenes work well, though, again, the strobe is too clumsily done.

Workshop's credits greatly outnumber its debits, to be sure. Coward's breezy comedy of men and women receives the artistic attention it rightfully deserves in this well-wrought, fanciful production. **Blithe Spirit** is a very funny show; with the assistance of excellent performances, a well-used stage, and fast-paced direction, its gaiety produces rare and beautiful theatrical images.

Mike Smith

alt-lee
photographers, inc.

portraits
mike suber

2009 Devine Street

254-1691

after hours
776-3583

commercial
mick hjelmhaug

Five Points



Attention!
Butterscotch Lovers!

Groucho's declared
June to be
Butterscotch Month

HOT SCOTCH NUT
SUNDAE

Reg. 79¢ 69¢

It's Sealtest Buttered Almond
smothered in thick hot
Butterscotch fudge and
topped with pure whipped
cream and a cherry.

GROUCHO'S
ICE CREAM SHOP

611 Harden

Open 1-9 Sunday and Weekdays

The Moodies reincarnated; blasting with BTO

Justin Hayward - John Lodge
Blue Jays
Threshold Records [THS14]

Justin Hayward and John Lodge have produced in "Blue Jays" an album that sounds more like The Moody Blues than that group did in its last album, "Seventh Sojourn." Last year the Moodies announced that their music had stagnated to the point that musical progression beyond their past accomplishments was not being achieved. Whether The Moody Blues have permanently or temporarily ceased operations, their unique sound continues to evidence itself in this album by two former members, lead vocalist and guitarist Justin Hayward, and bass player and vocalist John Lodge. The production assistance of Moody Blues producer Tony Clarke has also contributed to the similarities which exist. Not only is the music alike, but the artwork on the "Blue Jays" album cover is of the same general type that has adorned releases by The Moody Blues.

Formed in 1964, The Moody Blues achieved recognition early in their careers by touring America with The Beatles. In 1965, they reached the top of the musical charts with the single "Go Now," but by 1967, their popularity had declined to the extent that lead singer Denny Laine abandoned the group to form an electric string band; Justin Hayward was then recruited to fill this void. A revitalization was called for and in 1968, the innovative "Days of Future Passed" was released and respectability was restored. This album combined the talents of The Moody Blues with those of The London Festival Orchestra, and the fusion of pop and classical music made for one of the great albums of that or any other year. "Nights in White Satin" became one of the decade's outstanding songs. Highly successful albums -- "In Search of the Lost Chord," "On the Threshold of a Dream," and "A Question of Balance" -- followed and The Moody Blues were at the pinnacle of their success. 1972's "Seventh Sojourn" was something of a disappointment, by Moody Blues standards, and the wait for a subsequent release continued until their "retirement" statement of 1974.

Hayward and Lodge on "Blue Jays" have liberally employed orchestral-backed harmonies and light pop melodies with intelligent and meaningful lyrics to form a



package of ten songs in The Moody Blues' tradition. Each selection on side one is outstanding, but the initial cut "This Morning," "My Brother," and "You" are particularly impressive. All feature the vocal harmonies of Hayward and Lodge, the recurring strings of Tim and Tom Tompkins and Jim Cockey, and the distinctive guitar play of Hayward. "Nights, Winters and Years" is of special interest because of the presence of orchestra leader Peter Knight, the conductor of The London Festival Orchestra on "Days of Future Passed." The faster paced "Saved By the Music" begins side two and is followed by the ethereal "I Dreamed Last Night" and "Who Are You Now."

This is an excellent album, one of the best releases of 1975, if not the best.

Four Wheel Drive
Bachman-Turner Overdrive
Mercury Records [SRM-1-1027]

Back in the late 1960's, Randy Bachman and Burton Cummings teamed to pen such classics as "No Time" and "American Woman" for The Guess Who. This tandem was dissolved in 1970, when Bachman left the group amidst charges by Cummings and other band members that his greed was infringing on their combined financial interests and destroying The Guess Who's musical workmanship. Bachman, a Mormon who neither smokes or drinks, retaliated

by accusing Cummings of being dope-crazed and thus incapable of either managing the group's business affairs or continuing to produce quality music.

Bachman then returned to his native Canada and along with C.F. "Fred" Turner, Chad Allan, and brothers Rob and Tim Bachman formed a country-rock outfit known as Brave Belt. The group produced two ill-fated albums that were huge financial failures and following the second recording they were released from their recording contract by Warner Brothers Reprise Records. Randy Bachman blamed part of Brave Belt's failure on what he termed the Guess Who's "blackballing" them from live concert dates because of the feud which had developed between the two groups.

Undaunted, Brave Belt switched to a hard rock format, changed its name to fit their new image and signed with Mercury Records. Their album, "Brave Belt III" became the first Bachman-Turner Overdrive release and several months later BTO had graduated from second and third concert billing slots to featured star status. After the release of "BTO II," Tim Bachman, tired of touring, departed and was replaced by Blair Thornton on second lead guitar. Thornton added additional firepower to the already thunderous BTO sound. He became the midget of the group, his physical size

contrasting sharply with his 275-pound cohorts. This physical size accentuated the loud, aggressive music that Bachman-Turner Overdrive was becoming noted for.

BTO's fourth album, "Four Wheel Drive," does not deviate appreciably from Randy Bachman's master plan for achieving and maintaining rock stardom while building a huge financial empire. Like their other three releases, it is a simply constructed, basic rock and roll album; no frills, just straight-ahead blasting sure to produce yet another platinum album. Beginning with the title cut and continuing to the last selection found on side two, Bachman-Turner Overdrive displays a penchant for writing and performing songs that are indistinguishable and monotonous, boisterous and loud, and plain and unimaginative. The lyrics are insipid and the vocals, whether sung by the elder Bachman or Turner, are nondescript. Their style is like the sledgehammer referred to in "Not Fragile."

pretentiousness; they do not claim to be great musicians and they publicly acknowledge that they're only in it for the money. Such an attitude is hardly commendable, but it is preferable to that of a John Denver type who preaches about the simple, uncomplicated life and then spends a summer growing rich by charging audiences \$7.00 a ticket for the opportunity to hear of his sincere convictions.

The best cut on "Four Wheel Drive" is "Lowland Fling," which features fine twin guitar play by Bachman and Thornton. (It is interesting to note that the album's liner notes indicate which speaker channel Bachman or Thornton's guitar is emanating from.) "Quick Change Artist," "Don't Let the Blues Get You Down," and their current single "Hey You" are also derived from the same mold.

Bachman-Turner Overdrive continues to produce what their audiences and fans desire. Neither have any taste...but who cares. As The Rolling Stones put it, "It's only



Nonetheless, "Four Wheel Drive" hasn't been taken off my turntable since I purchased the album a couple of weeks ago. Like the "96 decibel freak shell-shocked and crazy" referred to by Ian Hunter in Mott the Hoople's "The Golden Age of Rock and Roll," there is something quite pleasurable about putting on an album, turning the volume all the way up, and being hit by tidal waves of sound. With BTO there is no

rock and roll, but I like it..."

Todd Rundgren
Initiation
Bearsville Records [BR6957]

Todd Rundgren's new album "Initiation" contains the following warning: "Due to the amount of music on this disc (over one hour), two points must be emphasized. First, if your needle is worn or damaged it will ruin this disc immediately. Secondly, if the sound does not seem loud enough on your system, try re-recording the music onto tape."

This warning should be amended as follows: "Due to the amount of trash on this disc (over one hour) two points must be emphasized. First, do not place your needle on this disc at any time. Secondly, if the sound does not seem loud enough on your system try re-recording the music onto tape. Third, once the music has been recorded on tape...immediately erase the tape. Fourth, take this album back to your distributor, ask she or he if they are aware of the laws in South Carolina relating to consumer fraud, and then ask for your money back (along with punitive damages).

Tim Driggers



A TURN-ON FROM
BEGINNING TO END...

**A CLIMAX
OF BLUE
POWER** Rated X Adults Only

Also

'Vacation in Hot Pants'

Shows cont. from 3:30 Last comp. show 8:30

Rated X

NOW

786-0790
Atlantic I & II
3220 TWO-NOTCH ROAD

NOW

"KINKY, DIVERSIONARY, DEBAUCHERY.
BRIGITTE MAIER IS A GORGEOUS
GIRL!" Al Goldstein
PENTHOUSE COVER GIRL
BRIGITTE MAIER IN
FRENCH BLUE
A Film by LASSE BRAUN

Also

'Head Set'

CINE-ARTS
THEATRE
1017 WASHINGTON ST. - 779-3039
COLUMBIA S.C.

Columbia's ORIGINAL XXX Adult Theatre

Events/entertainment

Continued from page 12

The meeting will be held at the Lexington County Savings and Loan Association building at 216 E. Main St. in Lexington, and the public is invited to attend.

television

Saturday, June 7

2:15 p.m. - Baseball. San Francisco Giants play the Pirates at Pittsburgh, with the Atlanta Braves against the New York Mets at N.Y. providing the backup in case of rain. (Channel 10)

11 p.m. - Movie. "The Body Snatcher" should put a chill into all aficionados of Boris Karloff and Bela Lugosi. It's the 1945 version of Robert Louis Stevenson's story about a doctor who buys corpses for experimentation, and it's supposedly one of Karloff's classic performances. (Channel 19)

11:30 p.m. - "A Moon for the Misbegotten." Eugene O'Neill's drama, starring Jason Robards and Colleen Dewhurst, is back. If you missed it the first time a couple weeks ago, it's understandable. Just when this highly acclaimed TV version was to go on the air, Columbia was hit by thunderstorms, and suddenly Wonderful WOLO was off the air. Catch it while you can. (Channel 25)

Sunday, June 8

2 p.m. - The Braves meet the Mets at Shea Stadium in New York. (Channel 10)

3:30 p.m. - Women's Pro Tennis. We've been seeing some good tennis lately on the tube, and this match pitting Billie Jean King and Chris Evert in the singles final of the Virginia Slims Tournament should enhance the heritage. (Channel 25)

4:30 p.m. - Pro Tennis. Stan Smith versus Bjorn Borg in a semi-final match of the \$135,000 World Invitational Tennis Classic, taped at our own Hilton Head Island. If you can stand Butch Buchholz's inanely inept reporting, it should be good. (Channel 25)

Monday, June 9

4 p.m. - Mike Douglas Show. This particular episode in one of the schmalziest shows in television portends to be especially bad. Imagine Totie Fields, Shari Lewis, Don Meredith and Rona Barrett sharing the same stage with Mike ("Yawn") Douglas. If you're in a self-abusive mood, watch this. (Channel 10)

8 p.m. - Joe Garagiola. Bobby Richardson, coach of the USC Gamecocks and former N.Y. Yankee second baseman, will be interviewed by Garagiola in a look at college baseball. (Channel 10)

8:15 p.m. - Baseball. Pittsburgh Pirates versus the Reds at Cincinnati, live. The rain game will be the Chicago Cubs against the Astros at Houston. (Channel 10)

Tuesday, June 10

8 p.m. - Big Curt Gowdy finishes off the Yankee/Dodger series of 1947 in his usually usual style. Dimaggio, Gionfriddo in cameo roles. (Channel 35)

8:30 p.m. - Movie. In "Heat Wave," Ben Murphy and Bonnie Bedelia star, as they try to escape yet another horror of the twentieth century -- the day the A/C goes on the blink. (Channel 25)

9 p.m. - Young Filmmakers' Festival. Though the best stuff ends up coming from the bootlegs, it's usually a good bet to see anything done by the kids -- primary through senior students. (Channel 35)

10 p.m. - Marcus Welby. Even a cure for cancer isn't a guarantee of a happy life. Ain't it a shame. (Channel 25)

11:05 p.m. - Movie. "The Poppy Is Also a Flower" sports an all-star cast (E.G. Marshall, Trevor Howard, Angie Dickinson, Rita Hayworth), with locations in Naples, Nice, Rome, etc., and a two-hour running time sure to cure your insomnia. (Channel 19)

Wednesday, June 11

8:30 p.m. - Movie. Made for TV. "It Couldn't Happen to a Nicer Guy" proves once again that nothing is sacred: laughs galore as a realtor gets raped at gunpoint by a beautiful woman. A real nice way to raise your kids up. (Channel 25)

9:30 p.m. - Dick Cavett talks to teen-age drug abusers, their parents, and school counselors in an attempt to discover why kids continue to mess themselves up with "Feeling Good." (Channel 35)

10 p.m. - Petrocelli defends a retarded man who is charged with murder and rape after being caught with the victim in his arms. We're sure he will find the right defense. (Channel 10)

10 p.m. - Bill Buckley butts heads with Scoop Jackson on Firing Line. The subject's detente. Some free political advertising from PBS. (Channel 35)

Thursday, June 12

9 p.m. - If you've somehow missed it before, or if you want to see it again, there's Walter Matthau and Carol Burnett in "Pete 'n' Tillie," the comedy that goes on and on, until it looks a lot like life (if you haven't gone to bed). (Channel 10)

9 p.m. - Movie. What happens when a widow meets a ghost? Can he or can't he? Gene Tierney and Rex Harrison star in "The Ghost and Mrs. Muir." (Channel 19)

9:30 p.m. - PBS examines the pros and cons of cosmetic surgery. From shaking out the wrinkles to blowing up the bust, Sandra Elkin pumps Dr. Zahida Prono for poop. That's his real name -- no fooling. (Channel 35)

Friday, June 13

8 p.m. - Sanford and Son. Can a tinker make a fortune with a stud? Is this another American comedy? What time is it? I gotta get home. (Channel 10)

9:30 p.m. - Movie. J.P. Miller's screenplay from his own work -- "The People Next Door." More bad news about the terrible world of drugs, whose fault it all is, Eli Wallach and others. (Channel 19)

10 p.m. - Police Woman. Angie Dickinson -- I still can't forget her from "The Killers." Here she's taking a perilous journey from San Diego to

L.A. with a very important witness, making sure he gets where she's taking him alive. (Channel 10)

1 a.m. - Music. Seals and Crofts, Barry Manilow, Olivia Newton-John, and Ben E. King on the Midnight Special. (Channel 10)

clubs

THE LEFT GUARD, 2728 Rosewood Dr., 799-2575

The Guard features "Horizon" on Saturday, "Empro Jones" on Sunday and "Fantasia" next Monday thru Friday. Admission for members only is \$2.50 on Saturdays, \$1 on Sundays and Tuesday thru Friday, free on Mondays. Shows begin at 9 p.m. and go till 2 a.m.

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

Shows beginning at 8 p.m. with "Heads of State" featured next Monday thru Saturday, with "Silk and Steel" finishing up this Saturday. No cover charge.

THE NEW SOUTH MUSIC HALL AND WHISKEY PARLOW, 4614 Devine St., 787-6505.

Saturday has "38 Special" scheduled and next Tuesday thru Saturday features "Saint Vitus Dance Band" (formerly "Brother"). Cover

charge for members Thursday thru Saturday is \$2 per person, Tuesday is free, Wednesday is \$1.00. Closed Mondays.

THE COPPER DOOR, 2703 Rosewood Dr., 771-9387

Saturday the Copper Door brings on "Hue-N-Cry," Sunday features (for one night only) "Fanny," an all girl group from the West coast. Along with "Fanny" will be "Flight" from Atlanta. "Flight" will continue on into and thru next week. Shows begin at 9 p.m.

THE JADE EAST, Carolina Inn, 937 Assembly St., 799-8200

Saturday features "Arlene and Bobby," next Monday thru Friday has "Swing" scheduled, all beginning at 9 p.m. Floor shows at 10 and 12 p.m. Cover charge is \$3 for men, \$5 for couples, and ladies are free.

THE SECOND LEVEL, 2011 Devine St., 771-4794

Appearing at the Second Level on Saturday will be Willy Guy Rainie, a 74-year-old black blues singer from Atlanta. Monday features "Rob Brosby" and Tuesday, Wednesday and Thursday schedules regulars Buzz Peele, Rusty Davis and Jim, Lee and Connie respectively. Next Friday "Drastic Reduction" will play. Admission is \$.50 Monday thru Thursday and \$1.00 on Friday and Saturday.

Jack Anderson

(Continued from page 8)

Such Good Friends: President Ford quietly has been courting Sen. Barry Goldwater, R.-Ariz. The President has been calling Goldwater on the phone and has sought his private advice at White House meetings.

Ford and Goldwater have developed a special relationship. The two men instinctively like one another. Both are straightforward, with a hearty handshake and an eye-to-eye rapport. They also think alike on most issues.

This friendship could have an important impact on the 1976 election. A solid Goldwater endorsement of President Ford would abort the conservative movement that has been developing around Ronald Reagan.

The 1964 Republican standard-bearer already has made favorable statements about Ford in the back rooms of Washington. He is almost certain to line up behind the President in 1976. And that will leave Reagan without a rug to stand on.

Marine Cuisine: The Vietnamese refugees at Camp Pendleton, Calif., have been eating quite well thanks to their Marine

hosts.

More than 200 Marine cooks prepare about 55,000 meals a day to feed the 18,000 evacuees. And the food served up is far from gruel.

Breakfast, for example, usually consists of scrambled eggs, oatmeal, ham, oranges, toast, jelly, and a variety of hot and cold drinks.

For lunch, the refugees get chicken noodle soup, barbecued pork, steamed rice, peas and salad. Dinner is usually a meat dish, soup, vegetables, rice, salads and a cookie for dessert.

The new arrivals were given their own choice of food. A poll was taken, and surprisingly, American dishes were preferred to native Vietnamese fare. A testament, to our impact in Southeast Asia.

Washington Whirl: Even at the height of the Mayaguez crisis, a little levity could be found at the White House. House Democratic leader Thomas "Tip" O'Neill asked about rumors that the merchant ship had been chartered by the Pentagon. Defense Secretary James Schlesinger huffily denied

the allegation. Senate Republican leader Hugh Scott then quipped that the beleaguered CIA probably would be blamed next for the crisis...**The presidential machine of Alabama Gov. George Wallace hasn't intimidated Sen. Joe Biden, D.-Del. In the heart of South Carolina's Wallace Country, the youngest member of the Senate recently attacked Wallace as a right-winger...**

For years, women's rights groups have charged that men got the cushy executive jobs, while the women got the menial clerical work. Now that is changing. At the National Women's Political Caucus, for example, the deep, bass voice answering the telephone belongs to a man...**Several voters in St. Louis County, Mo., were surprised to receive some unusual letters from their congressman, Rep. Jim Symington. The letters were signed by Symington, but they were written on official stationery bearing the name of Rep. William Hughes of New Jersey. A print shop error, explained a Symington aide, caused the snafu.**

POETRY
FROM

PEACEWEED
PRESS



Gary
Ligi

STINKING
& FULL
OF EELS

926 Oakland
Rock Hill, S.C.

(\$1.75 p.pd.)

Still in Print: Ashley, Costanzo, Drake, Driscoll, Eaddy,
Heynen, Sheridan, & Turco

EVENTS & ENTERTAINMENT

June 7-13

cinema

ATLANTIC I THEATRE, 3220 Two Notch Road, 787-0790

"Candy Tangerine Man" stays for its second week. R. 3:30, 5:30, 7:30, and 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"A Climax of Blue Power" and "Slaves in Cages." X. First complete show at 3:30 and last at 8:30.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"French Blue" and "Head Set." Two porn teasers with the titles, at least, in the classic style. X with shows from 1 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Cornbread, Earl and Me" features basketball star Keith Wilkes as a young man trying to escape from the ghetto and play college basketball, but who has a run-in with the law. With Moses Gunn and Rosalind Cash. Could be good. PG. 1, 3, 5, 7, and 9.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"A Touch of Class." An American businessman (George Segal) and liberated London widow (Glenda Jackson) take off to Spain for a weekend of "casual sex" and gradually begin to fall in love.

The old fashioned denouement falls through, perhaps because this movie is trying so hard to be part of the sophistication it's poking fun at. Segal and Jackson get off a few good moments in what are otherwise misconceived characterizations. PG. 1:30, 3:30, 5:30, 7:30, and 9:30.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Pippi Goes On Board." A seaboard children's adventure that is a sequel to the popular "Pippi." Rated G, with shows at 3:30, 5:10, 6:50, and 8:30.

FOX THEATRE, 1607 Main Street, 254-5212

"The Passenger" starring Jack Nicholson and directed by Michelangelo Antonioni. The master of malaise turns his hand to a story of a man who is mistaken for somebody else and comes to take up the other man's life. Co-starring Maria Schneider of "Last Tango in Paris." It's been a major hit in other cities and everything we've heard about it has been good. PG. 2:30, 4:45, 7, and 9:15.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"Alice Doesn't Live Here Anymore." Ellen Burstyn is the ambulatory ex-housewife and Martin Scorsese the director who guides her to one of her finest performances. It's a beautiful film. R. 1, 3, 5, 7, and 9.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"Ten Little Indians." All new version of Agatha Christie's elimination murder mystery (and then there wefe...etc.). With Elke Sommer, Oliver Reed, and Richard Attenborough. PG, the starting times are 1:30, 3:30, 5:30, 7:30, and 9:30.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Eiger Sanction" promises to be pleasantly mindless ice cream cone with which to escape (visually, temporarily) from the summer heat, but it takes too long to get down to the cold stuff and there's nothing else to look at but Clint Eastwood, of the anesthetized countenance. The plot is a lot of nonsense about spies assassinating each other, and eventually culminates with a Swiss mountain climb that is a pretty but pointless anti-climax. R. 2:20, 4:40, 7, and 9.



Jack Nicholson and Maria Schneider In "The Passenger".

MIRACLE THEATRE, 1228 Main Street, 256-1950

"The Other Side of the Mountain" continues for another week. A true life drama about the crippling of a professional skier. PG. 1:30, 3:30, 5:30, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"The Chinese Connection" and "Fists of Fury." An orgy of Bruce Lee for devotees. R with shows at 5 and 9. The late show on the 6th and 7th is Deep Throat, Part II.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Silent Night, Evil Night." A new horror film starring Olivia Hussey (Zefferelli's Juliet) and John Saxon. Where do they find these things? R. 1, 3, 5, 7, and 9. The late show on June 6th and 7th is "Death Wish."

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"Where the Red Fern Grows." Boy meets dog and the trailers are highly suggestive. One of the

"where" movies -- "Where the Lilies Bloom" etc. ...anywhere but here. G. 2:30, 4:30, 6:30, and 8:30. No matinees Monday through Thursday.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Silent Night, Evil Night" is here too. 3, 5, 7, and 9. No shows before 7 during the week. The late show on the 6th and 7th is a timely repeat of the concert film, "Ladies and Gentlemen, The Rolling Stones."

theatre

Blithe Spirit will be presented by Workshop Theatre through June 20. Noel Coward's play is a sophisticated farce about spiritualism and, high society, and will be presented nightly at 8:30 with Sunday matinees at 3 (reviewed in this issue).

art

The Columbia Museum of Art will be presenting the South Carolina Craftsmen and Dutch Fork Artists' Guild exhibits through June 29.

specials

Lieutenant Governor Brantley Harvey will be guest speaker at the Lexington County Young Democrats' meeting Thursday, June 12, at 8 p.m. (Continued on page 11)

EASTWOOD

...the man

EIGER the mountain

SANCTION the mission

*** TO KILL



CLINT EASTWOOD THE EIGER SANCTION

GEORGE KENNEDY

NOW
SHOWING

JEFFERSON SQ.
ULTRA-VISION Theatre
DOWNTOWN / 1801 Main Street / 254-6731